
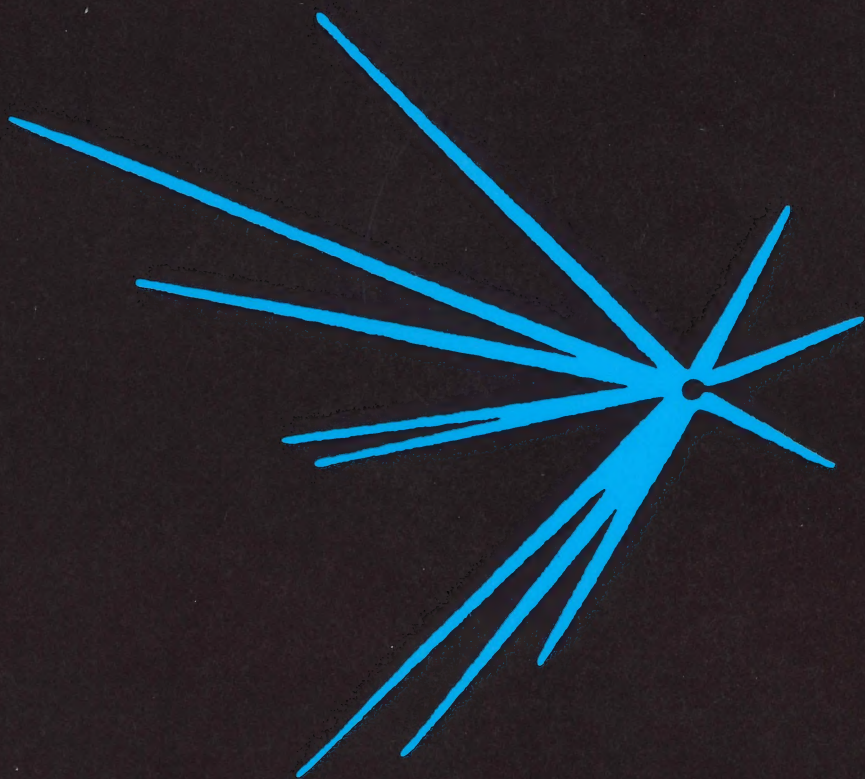


Revealed Time
Sunday
November 23
2014

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Founding Music
Director & Conductor

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ESPRIT
ORCHESTRA

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WELCOME TO THE SECOND CONCERT OF OUR 32ND SEASON!

REVEALED TIME

Welcome to REVEALED TIME.

Our second concert of the season includes Canadian premieres of music by two important composers from France and Japan, as well as World Premieres of Esprit-commissioned pieces by two Canadian composers. The concert reflects a strong Canadian identity fostered in an international perspective.

Adam Scime's stereophonic division of the orchestra moves sound around in great shimmering waves, while Henri Dutilleux, alluding to timeless images and distant events, affirms a unity of time and place. Joji Yuasa's music shapes time through a dramatic interplay between soloist and orchestra. Douglas Schmidt musically chronicles where his mind, body and spirit have been as he has traveled and lived in different locations.

We are pleased to have you embarking with us tonight to Experience Esprit, and we hope you enjoy REVEALED TIME.

REVEALED TIME

Esprit Orchestra

Alex Pauk, Music Director and Conductor

Sunday November 23, 2014 | Koerner Hall

7:15 pm

Pre-Concert Talk:

Composers Douglas Schmidt and Adam Scime

Hosted by Alexina Louie

8:00 pm

Concert

PROGRAMME

Adam Scime

Rise (2014) (World Premiere)*
for stereophonic orchestra

Henri Dutilleux

The Shadows of Time (1997) (Canadian Premiere)

I. *Les heures*

II. *Ariel maléfique*

III. *Mémoire des ombres*

*"pour Anne Frank, et pour tous les enfants du
monde, innocents"*

- Interlude -

IV. *Vagues de lumière*

V. *Dominante bleue?*

Soloists from the Canadian Children's Opera Company:
Mara Bowman, Alexandra Bernstein, Morgan Graves-Ward

INTERMISSION

Joji Yuasa

Revealed Time (1986) (Canadian Premiere)
for viola and orchestra
Teng Li, viola

Douglas Schmidt

Just A Stranger Here Myself (2014)
(World Premiere)**
in five movements

*Esprit commission is made possible through the financial support from the Canada Council for the Arts.

**Esprit commission is made possible through financial support from the Koerner Foundation.

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ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Violin I

Stephen Sitarski,
concertmaster
Corey Gemmell
Anne Armstrong
Joanna Zabrowarna
Elizabeth Johnston
Kate Unrau

Violin II

Hiroko Kagawa
Michael Sproule
Louise Pauls
Janet Horne
Marianne Urke
Alexa Wilka

Viola

Douglas Perry
Nicholaos Papadakis
Kathy Rapoport
Ivan Ivanovich

Cello

Paul Widner
Marianne Pack
Olga Laktionova
Peter Cosbey

Bass

Tom Hazlitt
Rob Wolanski
Robert Speer
Natalie Kemerer

Flute

Douglas Stewart, *piccolo*
Christine Little, *piccolo*
Maria Pelletier, *piccolo*
Shelley Brown, *piccolo*

Oboe

Clare Scholtz
Leif Mosbaugh, *english horn*
Peter Voisey
Adam Weinmann

Clarinet

Colleen Cook
Richard Thomson, *bass clarinet, e flat clarinet*
Michele Verheul, *e flat clarinet*
Michele Jacot

Bassoon

Jerry Robinson
William Cannaway,
contrabassoon
Stephen Mosher
Elizabeth Gowen

Horn

Christine Passmore
Diane Doig
Gary Pattison
Linda Bronicheski

Trumpet

Robert Venables
Brendan Cassin
Anita McAlister
Andre Dubelsten

Trombone

David Archer
David Pell
Herb Pool, *bass trombone*

Tuba

Scott Irvine

Piano

Stephen Clarke, *celeste*

Harp

Sanya Eng

Percussion

Ryan Scott
Steven Wassmansdorf
Mark Duggan

ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk was appointed to the Order of Canada in June, 2014. As a composer, conductor and educator, he revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 65 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include: *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; and three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet* and *Musiques immergées*, for chamber orchestra and audio playback.

He is presently composing a work for flute orchestra as well as a large scale piece for choir and orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. During the 12/13 season, he will conduct both the Mississauga and Georgian Bay Symphonies.

Recently named in 2012 the Concertmaster of the Hamilton Philharmonic Orchestra, Stephen holds the same position with the Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Philippe Entremont, Raymond Leppard, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, and was guest concertmaster and featured soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony) and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet (over 20 arrangements of show tunes and popular songs), Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems).

Stephen was just awarded the Queen's Jubilee Medal, a nomination submitted by the National Youth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, Toronto's Glenn Gould School of the Royal Conservatory of Music, and is a frequent mentor for Hamilton's National Academy Orchestra. He has taught at the Banff Centre for the Arts, was an instructor at the University of Manitoba, and has maintained an active private studio.

TENG LI

Viola

It was 2004 when Teng Li made a splash in the Toronto music scene by landing the Toronto Symphony Orchestra Principal Viola position at the astonishing age of 21. TSO Music Director Peter Oundjian describes her as "an extraordinary talent that everyone recognizes, and the Orchestra enjoys the wonderful experience of performing with this talent both as a section leader and as soloist." Highlight performance repertoire include Takemitsu's *A String Around Autumn*, Bartok's *Viola Concerto*, Berlioz's *Harold in Italy*, Mozart's *Sinfonia Concertante*, and Strauss' *Don Quixote*.

Teng has given recitals in Toronto, Philadelphia, Chicago, Washington DC, and New York. Along with her TSO solo appearances, Ms Li has performed with the National Chamber Orchestra, the Santa Rosa Symphony, the Munich Chamber Orchestra, the Haddonfield Symphony, Shanghai Opera Orchestra, and the Canadian Sinfonietta. Her performances have been broadcast on CBC Radio 2, National Public Radio, WQXR (New York), WHYY (Pennsylvania), WFMT (Chicago), and Bavarian Radio (Munich).

An accomplished chamber musician, Teng has participated in the festivals of Marlboro, Santa Fe, Mostly Mozart, Music from Angel Fire, Rome, Moritzburg (Germany) and the Rising Stars Festival in Caramoor. She has performed with the Guarneri Quartet in New York, at Carnegie Hall and with the 92nd St. "Y" Chamber Music Society. Teng was featured in concert with the Guarneri Quartet in their last season at the Philadelphia Chamber Music Society, and she is also a member of the prestigious Lincoln Center Chamber Music Society Two.

A recipient of numerous awards, Teng has won top Prizes at the Johanson International and the Holland-America Music Society competitions, the Primrose International Viola Competition, the Irving M. Klein International String Competition and the ARD International Music Competition in Munich Germany. She was also a winner of the Astral Artistic Services 2003 National Auditions.

Teng began the violin at age 5 in her native China. She entered the Central Conservatory in Beijing in 1992, and at age 16 was accepted to study at the Curtis Institute of Music in Philadelphia, where her teachers were Michael Tree and Joseph DePasquale. Teng currently serves on the faculties at the University of Toronto and Conservatoire De Musique De Montreal.

CANADIAN CHILDREN'S OPERA COMPANY

The Canadian Children's Opera Company (originally Chorus) was founded in 1968 to provide a stable source of child singers for productions of the Canadian Opera Company.

In 2000, with the hiring of the CCOC's first Artistic Director, Ann Cooper Gay, the operatic focus of the organization was enhanced with the inclusion of an even balance of drama training and music literacy alongside choral singing.

The CCOC remains the only permanent children's opera company in Canada that commissions and produces operas for children on a regular basis. Recent opera commissions include *A Dickens of a Christmas* (2005), *The Secret World of Og* (2010), *Laura's Cow: The Legend of Laura Secord* (2012), *East o' the Sun and West o' the Moon* (2014), and *Alice in Wonderland* upcoming in May 2015. Children are involved every year in a production with professional directors, designers, singers and coaches drawn from the Canadian opera community.

In addition to performing with the Canadian Opera Company, the company regularly collaborates and performs with other leading arts organizations, such as the Toronto Symphony Orchestra and Luminato. Five commercial recordings have been released, including *A Midwinter Night's Dream*, which garnered a Juno nomination in 2007. A Sixth recording, *Lullabies*, is planned for release in 2015. The CCOC's third European tour, to Central Europe in summer 2011, garnered a second prize win in the Summa Cum Laude competition in Vienna. A fourth tour is planned for summer 2015.

Six chorus divisions include children and youth aged 3 – 21, who come from all over the GTA and beyond, and every walk of life.

OPERATION KIDS, the CCOC's outreach arm, was created in 2009, and includes after-school and in-school programs, and a bursary program which allows equal access to its core program for talented individuals.

Ann Cooper Gay, Artistic & Executive Director, has had a distinguished career as an operatic soprano (COC, in Toronto and on tour), organist, pianist, flutist, choral and orchestral conductor, and educator that spans forty years.

ALEXANDRA BERNSTEIN

Voice

Alexandra (Allie) Bernstein is a grade 7 student at University of Toronto Schools. She has been singing with the Canadian Children's Opera Company since 2010, through which she had the privilege of performing in *Tosca* and *La bohème* with the Canadian Opera Company. Allie loves to perform, placed first at the 2014 Davenport Music Festival in the Broadway solo category (ages 11-12) and open duet category, and has enjoyed community theatre roles of Molly in *Annie* (T3 Productions) and a munchkin in the *Wizard of Oz* (Fallen Rock). She is also studying piano and dances recreationally.

MARA BOWMAN

Voice

Mara Bowman is a Grade 12 student at Crestwood Preparatory College. She has been studying voice privately for three years and has been a member of the CCOC since 2012, where she performed the lead role of "Rose" in *East o' the Sun and West o' the Moon* in 2014. To her, the CCOC has become a way to share her love of music with other teens her age who feel the same. As well as singing, she plays the tenor saxophone, alto saxophone and clarinet.

MORGAN GRAVES-WARD

Voice

Morgan Graves-Ward is a grade 7 student in the extended French program at Earl Grey Senior School. This is Morgan's 5th year singing with the CCOC family, her musical home away from home, where she has had the opportunity to perform with both the COC (*La bohème*, *Roberto Devereaux*) and the TSO (*A Christmas Carol*). When she's not making music, Morgan can usually be found lost in a good book or scribbling away furiously on her own stories.

ADAM SCIME

Rise (2014)

Composer's note:

Rise is a work inspired by how waves propagate across the ocean, and the tide. Our understanding and curiosity with respect to the function and purpose of the ocean, has dominated science, religion, and the arts since antiquity. In many ancient societies it was believed that a massive river encircled the Earth. In Greek mythology this World Ocean is personified by Oceanus. In ancient Sanskrit, the name Rasā is given to a mythical stream flowing around the earth, and atmosphere. In modern times we have a better understanding of tide theory and wave generation. For example, we know that there are several amphidromic points or tidal nodes around the earth where the tide sits at a point of zero amplitude. From these points, the tidal range increases with distance until interference from basins or seas create wave patterns. Violent wind storms in the south pole have the potential to create wave groups that may travel as far as the north pole without losing speed or intensity. Our tidal lock with the Moon further influences how the water travels from an amphidromic point to the land.

From ancient myths of vast rivers to theories of modern oceanography, I have observed many parallels to the process of musical composition. A compositional idea can originate in a stagnant murkiness and evolve into pulsing colorful waves and deep shimmering textures. I have split the orchestra into a unique stereophonic seating arrangement in order to facilitate a variety of pulsing gestures and textures influenced by wave propagation and tidal systems. Musical ideas are continually thrown

to and from the split seating arrangement. Colors permeate and shimmer in a swaying motion as wave-like passages govern the piece. I would like to dedicate the work to Alex Pauk and the Esprit Orchestra for their incredible and continuing dedication to Canadian contemporary music.

HENRI DUTILLEUX

The Shadows of Time (1997)

Composer's note:

Throughout the five linked episodes that make up *The Shadows of Time*, I have remained true to the principle of unity – the unity of time and place – that dominates most of my works and that takes the form of allusions to timeless images or distant events whose intensity, in spite of the imprint of time, has never ceased to haunt me. “The Hours”, “Evil Ariel”, “Memory of Shadows”, “Waves of Light” and “Blue Dominant?” are the subtitles of the individual sections of the score, at whose heart – following the third episode – is an interlude that includes the fleeting appearance of three children’s voices. Headed “Memory of Shadows”, this episode is punctuated by the simple words “Why us? Why the star?” – an allusion to the tragedy of Anne Frank. This section of the score is dedicated “to all the world’s children, in all their innocence”.

Following the episode headed “Waves of Light” – a long development starting out in the lowest register of the lower strings and climaxing in the metallic glare of the wind instruments – the work moves towards its conclusion, an ending that turns out to be false and in which I have attempted to bring out the sense of questioning and doubt implied by the subtitle “Blue Dominant?”.

The less densely textured orchestral writing is thus rent anew by fresh outbursts of violence, before the implacable clockwork movement first heard in the score's opening sections returns once again on a much more subconscious level.

I wrote this piece for Seiji Ozawa, who commissioned it and who is also its dedicatee. As a result I was keen to take advantage of the vast resources offered by so large a body of players, an aim that I achieved not only by treating the woodwind, brass, and string families as homogenous masses but also by having them alternate with groups of soloists in the spirit of a chamber music work.

-Translated by Stewart Spencer

The Shadows of Time was commissioned by the Boston Symphony Orchestra. It was premiered in October 1997 and conducted by Seiji Ozawa.

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JOJI YUASA

***Revealed Time* (1986)**

Revealed Time by Japanese composer Joji Yuasa was composed for the Suntory Music Foundation. The piece was premiered in Tokyo in 1986 with Hiroyuki Iwaki leading the Tokyo Metropolitan Symphony Orchestra, and with Rivka Golani as viola soloist. Of the work, Yuasa writes:

"The music is made up of one movement, consisting of four broad divisions, in which the energy as acoustic movement keeps reciprocating between the kinetic and the static, and which at the same time is intended, in a sense, to make a comprehensive survey of the sonorous reverberation in organized atonality and the perspective of tone colour pursued through [several works] that I have written since 1980."

Esprit Orchestra conductor Alex Pauk states:

"Yuasa's music shapes time through a dramatic interplay between soloist and orchestra, and calls for a wealth of viola sonorities to be produced by the soloist. The work ranges from crystalline, prismatic and kaleidoscopic forms to dramatic, romantic and even passionate statements - from the intimate to the gigantic, using the full range of the viola's possible sonic resources and a huge range of orchestral colours and textures."

DOUGLAS SCHMIDT

***Just A Stranger Here Myself* (2014)**

Composer's note:

The title of this work *Just A Stranger Here Myself* is inspired by a song by Kurt Weill (music) and Ogden Nash (lyrics) from *One Touch of Venus*. There is no reference to the music or subject matter of Weill's work. My personal use of the phrase refers to places that I have either visited or lived in. Most particularly since moving to Germany, I often find myself feeling like a stranger. The odd thing is that when I return to my home country Canada, I feel the same way after becoming somewhat

acculturated to a German mentality. There is no winning. The whole idea of immigration and cultural appropriation somehow takes on a new meaning. There are also two books and a British sitcom sharing the same title:

The book: *I'm a Stranger Here Myself: Notes on Returning to America 20 Years Away* by travel writer Bill Bryson

The book: *I'm a Stranger Here Myself: The Story of a Welsh Farm* by author John Seymour

British Sitcom: *Sorry, I'm a Stranger Here Myself*

ADAM SCIME

(b. 1982)

Composer

As a young composer and performer living in Toronto, Adam Scime has been praised as "a fantastic success" (CBC) and "Astounding, the musical result was remarkable" (icareifyoulisten.com). His work has received many awards including The SOCAN Young Composer's Competition, and The Karen Keiser Prize in Canadian Music, The Esprit Orchestra Young Composer Competition, and the Electro-Acoustic Composer's Competition hosted by American pianist Keith Kirchoff. His music has been performed by many renowned ensembles and soloists including Nouvelle Ensemble Moderne, The Esprit Orchestra, The Gryphon Trio, New Music Concerts, Soundstreams, Nadina Mackie Jackson, Carla Huhtanen, and l'Orchestre de la Francophonie among others.

In November of 2012, Adam's work was featured in the Emergents Concert Series hosted by the Music Gallery. In March of 2011, New Music Concerts premiered Adam's new trio, "After the riot." New Music Concerts subsequently commissioned from Adam a piece for ensemble and soprano Carla Huhtanen that premiered in the 2012/2013 season. Adam has been selected for numerous composer workshops including Domaine Forget, The Soundstreams Emerging Composer Workshop, The Vocalypse Opera from Scratch Workshop, The National Arts Centre composer training program, The Canadian Contemporary Music Workshop and the Chrysalis Workshop with the Continuum Contemporary Ensemble among others. Recent projects include commissions for The Esprit

Orchestra, and a new 40 minute opera for FAWN Opera. Future projects include a tour to China that will include performances of Adam's chamber piece, "Broken Images," a new commission for the Array Ensemble for their 2015/2016 season, and a private commission from Mr. Daniel Cooper for violin and soprano to be premiered by New Music Concerts in 2015.

Adam also works frequently as a freelance double bassist specializing in new music. Recent interesting performances include James Tenney's "In a large open space," for Nuit Blanche 2009, Juliet Palmer's massive theater creation "Like an Old Tale," with Jumbles Theatre, a tour with the Ontario Festival Orchestra to China, and New Music Concert's "Composers Play" fundraiser. In 2014, Adam performed in the North American premiere of Louis Andriessen's Anaïs Nin as part of the inaugural 21C New Music Festival. Adam also makes regular appearances performing with the Array Contemporary Ensemble and New Music Concerts.

HENRI DUTILLEUX

(1916 – 2013)

Composer

Henri Dutilleux was born in Angers (France) on 22 January 1916. While still a school boy, he began to study piano, harmony and counterpoint at the Douai Conservatoire with Victor Gallois. From 1933-1938 he attended the Paris Conservatoire, studying harmony and counterpoint with Jean and Noël Gallon, composition with Henri Paul Busser and music history with Maurice Emmanuel. After serving briefly as a medical orderly in the French army, Dutilleux returned to Paris in 1940 where he earned a living as a pianist, arranger,

and teacher before becoming chorus master at the Paris Opera in 1942. From 1945 to 1963 he held the post of director of music productions with the French Radio company ORTF which he gave up later to devote himself primarily to composing. From 1961 to 1970 he taught composition at the Ecole Normale de Musique in Paris; from 1970 to 1971 he was professor of composition at the Paris Conservatoire.

Among the numerous honours and prizes awarded to him are the Grand Prix de Rome (1938), the French Grand Prix National de la Musique (1967), the Praemium Imperiale (1994), the Cannes Classical Award for *The Shadows of Time* (1999), the Grand Prix 1999 de la presse musicale internationale, as well as the Ernst von Siemens Music Award in recognition of his life's work (2005). A former member of the Conseil International de la Musique of UNESCO, Henri Dutilleux is currently a member of the Académie Royale de Belgique and was been an honorary member of the American Academy and Institute of Arts and Letters in New York since 1981, of the Accademia Nazionale Santa Cecilia since 1993, and of the Royal Academy of Music in London since 1996. In 1986 he has been appointed as a Commandeur de l'Ordre du Mérite de la Fondation Prince Pierre de Monaco, since 1998 he was a correspondent member of the Bavarian Academy of Fine Arts, and in 2004 he was awarded the Grand-Croix de la Légion d'Honneur by the French president.

Henri Dutilleux passed away in 2013.

JOJI YUASA

(b. 1929)

Composer

Joji Yuasa, born on August 12, 1929, in Koriyama, Japan, is a self taught composer. He first became interested in music as a pre medical student at Keio University, and in 1952 turned to music full time when he joined a young artists' group, the Experimental Workshop, in Tokyo. Since then, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral and chamber music, music for theatre, and intermedia, electronic and computer music.

His works, including film and television scores, have won several prizes; among them the Jury's Special Prize of the 1961 Berlin Film Festival, the Prix Italia (1966, '67), the San Marco Golden Lion Prize (1967), the Otaka Prize (1972, '88, '97, 2003), Grand Prizes at the Japan Arts Festival (1973, '83), the Hida-Furukawa Music Grand Prize (1995), the Kyoto Music Grand Prize (1995), the Suntory Music Prize (1996), the Medal with Purple Ribbon (1997), Education Minister's Art Encouragement Prize (1997), the Imperial Prize (1999) and the Japan Art Academy Prize (1999), etc.

He has won numerous commissions for his orchestral, chamber, chorus and electronic compositions including commissions for orchestral works from the Serge Koussevitzky Music Foundation, Saarländischer Rundfunk-Sinfonieorchester, Helsinki Philharmonic Orchestra, Japan Philharmonic Symphony Orchestra, NHK Symphony Orchestra, Canada Council, Suntory Music Foundation, IRCAM and National Endowment for the Arts of the U.S.A., among others.

He is highly regarded internationally as a guest composer, lecturer and judge and his music has been widely performed throughout the world at all major festivals and concert venues.

From 1981 to 1994, Yuasa was actively engaged in music research and education at the University of California, San Diego (UCSD). Presently, he is professor emeritus at UCSD and Nihon University and an honorary member of International Society for Contemporary Music.

DOUGLAS SCHMIDT

(b. 1955)

Composer

Douglas Schmidt, born in Victoria, B.C., now resides in Düsseldorf, Germany. His music compositions are rooted in music of the world and are influenced by his many projects as a performer. He has a particular interest in musical rhythm and forward momentum in his composition process. Schmidt divides his time as a composer, performer on the Bandoneon and Accordion and music education. As an instrumentalist he has appeared with the Montreal Symphony, Buffalo Symphony, London Symphony and has performed at the Berlin Philharmonie. He currently is head of music at an international school in Düsseldorf and is an examiner for the Oxford University International Baccalaureate of Music program.

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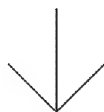
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A special thank you to Steven Hobé and Mitsuo Hosokawa from
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Upcoming Concerts

the world's turning
Thursday
January 29 2015



Philip Cashian (England)
*the world's turning**

Samuel Andreyev (Canada)
*The Flash of the Instant**

Robert Aitken (Canada)
Berceuse
for flute and orchestra

Daniel Bjarnason (Iceland)
Over Light Earth

Alex Pauk conductor
Robert Aitken flute

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Judy & Wilmot Matthews

Experience
Esprit

The Last Paradise
Sunday
March 29 2015



Marc-André Dalbavie
(France) Color

Andrew Staniland
(Canada) Stab at Matter*

Scott Good (Canada)
*Resonance Unfolding 2**

Xiaogang Ye (China)
The Last Paradise
for violin and orchestra

Alex Pauk conductor
Stephen Sitarski violin

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